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THOSE who have read Perez Galdo's "Gloria" will welcome a translation of a longer romance from his pen. In LEON ROCH they will find a novel, like it dealing with various aspects of modern Spanish life, at a somewhat earlier period than that of "Gloria," it appears, but still modern—for Spain. There is, perhaps, a little too much philosophizing, but it is mostly in a light and playful manner, and, whether in spite of it or because of it, the story becomes more interesting page by page. It is published in two handy volumes by Gottsberger.

ROY'S REPENTANCE is a story of somewhat complicated relations between persons of different sexes. There is the usual impulsive young man and coarse-minded young woman to begin with, and the two unite, the better to demonstrate their unfitness for one another. Later, the impulsive young man falls in with another young woman, who might have suited him better if he had met her at the right time, and they proceed to show by experiment that, in cases of the sort everything depends on the meeting taking place before it is too late. The author is Adeline Sergeant and the publishers are Henry Holt & Co.

LITERARY NOTES.

MY ADIRONDACK PIPE is the title of a privately printed narrative of a huntsman's summer vacation, written by Mr. William S. Kahnweiler, who modestly puts it forth with his initials only. He need not be at all timid, however, about giving to it his full name; for the little brochure would not be unworthy of the pen of a veteran writer. It has been beautifully printed by William R. Jenkins, in Sixth Avenue.

IN our notice last month, of "Ballads about Authors," the types gave a mythical Mr. Conee the praise intended for the excellent wood-cuts by Mr. George L. Cowee, who calls our attention to the error, and kindly sends us proofs of other blocks from his burin, which confirm our good opinion of his work.

Treatment of Designs.

THE COLORED STUDY OF GLADIOLI.

THIS study will be very effective for decorative purposes, as well as useful for students in showing a broad and simple method of sketching from nature. The oil colors employed are as follows: for the background, which should always be painted first, use yellow ochre, Antwerp blue, white, light red, raw umber and a very little ivory black. In the lower part use less white and yellow ochre. The brilliant red flowers are painted with vermilion, madder lake, white and a little raw umber for the local tone; in the shadows add light red and a very little ivory black. Also, in the deeper touches, substitute burnt Sienna for light red. Where the yellow stamens are seen use a little light cadmium and white, qualified by a very little ivory black. In the high lights use vermilion, white, a little yellow ochre and madder lake qualified by a very small quantity of ivory black.

The pink gladioli in the middle of the panel are painted with white, a little yellow ochre, madder lake, and light red and a very little ivory black. In the deeper touches, beneath the edges of the petals, use madder lake and raw umber, accented with burnt Sienna and ivory black. For the salmon or yellow-pink gladioli in the lower right-hand side, use vermilion, white, yellow ochre, light red and a little raw umber; in the shadows add ivory black, and for the blue-gray half tints use a little permanent blue, with white, yellow ochre, light red and a very little ivory black. Paint the green leaves with Antwerp blue, white, light cadmium, vermilion and ivory black, adding burnt Sienna and raw umber in the shadows. Use flat bristle brushes for general work, and small flat pointed sables for details in finishing.

THE HYDRANGEAS.

IN this study (see pages 90 and 91) the blossoms of the hydrangea represented are of a soft pale blue tint, very delicate in color and largely qualified by grays. At the edges of some of the petals a faint pinkish tone is seen. The leaves of this plant are a rather dark, cool green, with stems of a lighter, warmer quality of color. An effective background would be a tone of rich deep amber, almost brown in the darker shadows, but gray in quality throughout.

To paint the design in oil colors begin by drawing carefully the general outlines with charcoal finely pointed. Put in the background first, using yellow ochre, white, a very little ivory black, burnt Sienna, raw umber and a little permanent blue, and for the deeper touches very little or no white, and more ivory black, burnt Sienna and permanent blue. In the lighter portions at the top add a little cadmium to the local tone and omit raw umber. The delicate blue of the hydrangeas is painted with permanent blue or cobalt, white, a little yellow ochre, a little madder lake and a very little ivory black. In the shadows add raw umber and light red. In the deepest touches of shadow beneath the petals use burnt Sienna, permanent blue and ivory black. In the sharp, fine, dark accents, not so deep as those just described, use madder lake and raw umber with a little permanent blue. When the pinkish tones are seen on the edges of some of the petals use a little madder lake, white, cobalt, yellow ochre and the smallest quantity of ivory black. The green leaves are painted with Antwerp blue, white, cadmium, madder lake and ivory black, adding burnt Sienna and raw umber in the shadows. When painting the stems add more cadmium and white, and substitute vermilion for madder lake. The stamens in the centre of the small flowers are painted with cadmium, white, vermilion, and a very little ivory black, adding raw umber and madder lake in the deeper touches. Use medium and small flat bristle brushes for the general work, and for small details in finishing use flat pointed sables Nos. 5 and 9.

Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

THE FLASH LIGHT.—Dr. R. Gadicke, Jr., of Berlin, appeared recently before the New York Amateur Society with his new flash light. He claims that with his powder the exposure is made in the fiftieth part of a second. He also claims that in this very short time the expression of the face cannot change, and that winking, in consequence of the sudden light, cannot take place, as the picture is taken when the person sitting for it first becomes conscious of the light. To convey the impression of light on the brain, and to become conscious of it, is said to take about three times as much, or even more time than it takes to make the picture. The composition of the powder is a secret, as the doctor hopes to obtain a patent for it. He claims that the powder is not at all explosive or dangerous. To show the entirely harmless nature of Dr. Piffard's flash powder, he placed some on a brick and pounded it violently, but it did not ignite. No sooner had the magnesium powder been introduced by Dr. Piffard than various persons tried to improve upon it by mixing with it pyrotechnic compounds such as pyric acid, potassium chlorate and charcoal. The result has been no special improvement in the light, while great danger has been added to its use. A lamentable case was that of Mr. John E. Richardson, of Germantown, who, while engaged in the preparation of a mixture containing some of these dangerous ingredients, exploded the compound and so badly injured himself that he died a few days later. I therefore strongly urge upon the fraternity, in this one thing, to let well enough alone. Dr. Piffard's formula completely fills the bill. Probably there are other compounds that would do so as well, but I have seen nothing to be desired in the formula as first given by Dr. Piffard. If the light is not strong enough for the requirements of the operator the gun cotton and magnesium can be increased in quantity, observing the same proportion, so far as I can see, without danger, and with the certainty of good results. It was on account of the danger of their compounds that Gadicke and others, in Europe, failed to make their processes available and popular.

POST-MORTEM PHOTOGRAPHY.—Dr. Piffard's flash light has been used at the New York Hospital lately for photographing both before and after operations, and, in many cases, after death. Dr. Oscar G. Mason, secretary of the photographic section of the American Institute, has also found occasion to use it in photographing the dead at night. At Bellevue Hospital it is the custom to make a photograph of every body that is brought there, so that if not identified before burial, there may be a chance for identification afterward. Often, there are imperative reasons for not keeping the bodies overnight, and the value of the flash light in such cases is evident.

A NEW MAGNESIUM BURNER.—An ingenious method of burning magnesium is suggested by a Philadelphia correspondent. He has a little apparatus, something in the form of a blow-pipe, which bears upon the flame of an alcohol lamp placed in front of the pan of magnesium powder. When ready for exposure, an ordinary india-rubber bulb in the hands of the operator is suddenly pressed, forcing a jet of air through the flame of the alcohol lamp upon the magnesium, not only setting fire to it, but effecting complete combustion and hence a more brilliant light. I am not aware that the idea has been patented. By its use, the operator can uncover his instrument and burn his magnesium at the same instant, thus preventing any flare from gas-burners or any extraneous light that may be in the room.

AN AMUSING NOVELTY, which he calls "The Transition Portrait," has been introduced by Mr. Leon Favre, a Frenchman now residing in New York. It is intended to present two or more phases of the human countenance in apparently one photograph. When one first looks at the picture the subject appears to be asleep; this by a reflected light. When the picture is held up, so that the light passes through it, the eyes are open and the subject is smiling. A variety of changing expressions can be made by the simple device employed. It is apparent, of course, that photographs of separate expressions are superimposed, the front one being rendered translucent; and both are printed lightly on thin paper. The picture is mounted or strained on the back of a card mount with an oval opening. Mr. Favre has applied for a patent.

PORTRAIT LIGHTING.—Some recent remarks of mine on this subject in The Art Amateur have elicited many questions through the mail, which seem to call for further explanation of the subject. It is almost impossible, however, without demonstration under the skylight, to answer some of my correspondents. There are principles and effects in art which cannot be reduced to formula; only experiments—or rather, I should say, experience—will lead the student to success. One writer says that the "sculpture light" gives him too strong an effect of black and white. It should be remembered by him and others that I said that, while I would light a sitter precisely in the same manner as I would a piece of sculpture, the shadows should be modified by the lights and by reflectors. It is quite practicable to give transparency or a luminous effect to the shadows by an arrangement of the head-screens or curtains and by a reflector. The latter should be used as little as possible; indeed, I have almost abandoned it, and modify my light by curtains and head-screens.

LANTERN SLIDES.—Mr. H. J. Newton, a distinguished amateur photographer, has recently exhibited some charming stereopticon slides made on (bromo-gelatine) dry plates. He claims for them all the transparency and brilliancy obtained by the old bath process. I asked him for the methods of his working, which he has very kindly sent to me. He says: "My formula for lantern slides varies very little from that which I use for making negatives. It is soda and pyrogallic acid. I make it as follows: Water 32 ounces, carbonate of soda 6 ounces. This is a stock bottle. For a negative of normal exposure I use one drachm of that solution to an ounce of water and 3 grains of dry pyro. To develop a transparency I use half this strength of soda, the same quantity of pyro and one half a grain of bromide of sodium. If it is desirable to give the negative or the lantern slide the appearance of a wet plate, add 5 grains of nitrate of ammonia to each ounce of the solution. In making up this solution, after the water is added to the soda, add 20 grains of sulphite of soda, and, if the ammonia is used, add the ammonia after that, and both of them after adding the pyrogallic acid. This developer can be used over and over for a long time, especially after the nitrate of ammonia has been added."

DO DRY PLATES INCREASE IN RAPIDITY BY KEEPING?—In reply to this question, which has been put to me, I would say that if they do, it is not in accordance with the general theories of the emulsion plate-makers. Yet I am sure that when I was manufacturing plates many of them gained in rapidity certainly by one half over that when they were made. I am also convinced that one or two of the leading manufacturers in this country found the same peculiarity concerning their plates. A large batch purchased in October worked as quick in the diminished light and low temperature of December as in October. In other words they gained in rapidity so as to neutralize the adverse conditions mentioned. In photographic manipulations I try to reconcile facts with theories, but when they disagree I stand closely by the facts.

DEEP-SEA PHOTOGRAPHY.—Mr. Wells, formerly of New York, tells me that photographs are being made near the bottom of the sea at a depth of several hundred feet, by the use of a camera incased in a rubber bag and the use of electric light for illuminating the ocean around the camera. Successful experiments have been made showing shoals of fish of different, and sometimes almost unknown species, which have been attracted by the electric light.

RETOUCHING UNVARNISHED NEGATIVES.—Karl Klauser, in The Philadelphia Photographer, says: "I produce the desired 'matt' surface by crushing and powdering on a glass plate small lump of resin, and adding to it about one third its bulk of ashes of cigars or cigarettes. This addition will neutralize the too sticky quality of the resin. Put the mixture in a bag of old, well-washed muslin, daub the part to be retouched with it until a very small quantity of it settles on the negative, and finish by rubbing lightly with your finger over the desired part. A surprisingly small part of the dust will be sufficient to deaden completely the surface and render it fit for the pencil." I see no reason for risking a valuable negative by attempting to retouch it unvarnished. An uneven pencil or a careless touch will often perforate the film, while a carefully varnished negative is safe from such danger.

LANDSCAPE PHOTOGRAPHY.—Dr. G. Lindsay Johnson, in The Camera, gives the following advice to amateurs starting out on a tour: Don't buy a camera the day before you start on a trip, and then find that it won't work properly when you are a hundred miles from town. Don't carry your camera at the end of the tripod when you are climbing a steep path. Don't have more than one adapter for your lenses, but rather alter them or screw rings on the end of your lenses, so that they will all fit on one of two sizes of threads. Don't carry your lenses without a cap fitted on to each end. Don't expect depth of focus with a larger stop than *f*/ 11, if your lens is of more than 7-in. focus; or with a larger stop than *f*/ 16 if more than 10-in. focus. Don't forget that if you want depth of focus with a rapid rectilinear lens, you must use a short-focus lens, or else stop it down well. Don't use a shutter on green foliage in the foreground unless the sun is actually shining on it. Don't forget to turn the diaphragm slot away from the sun, and protect it with a rubber ring. Don't trust any slide as proof against strong daylight, whoever the maker may be. Don't let the slide lie on the ground and then expect it to develop without pinholes. Don't forget that emulsions which contain iodide of silver are slower against greens and browns than those which contain only bromide, although they are quite as rapid against blues, yellows, and grays, and generally more so. Don't believe people when they tell you it is necessary to prevent the films from coming in contact, but pack the plates film to film in solid blocks of half a dozen in each, with orange paper round each packet, in two thicknesses, and one piece of good brown paper (free from pinholes) to finish. Don't develop late at night if you intend leaving your hotel the first thing next morning, and then miss your train because your negative refused to dry, or ruin your best negative in trying to wrap it up in the "wet." Don't be afraid of fogging your plates in the dark room through the light being too strong. Ninety-nine per cent of all the "fogging" is done either in the field or with the developer. Don't procure your isochromatic plates until the day before you need to use them, if you want the yellows to come out effectively.

AMATEUR SOCIETY NOTES.—The question of decimal weights and measures was discussed at a recent meeting of the New York Amateur Photographic Society. One important fact mentioned, of use to our readers, was that when one ounce is spoken of it *always means* 437½ grains, except when applied to the precious metals; that in fluid ounces it is 480 grains (436 in England). A committee was appointed to investigate the general subject of uniformity of weights and measures and nomenclature among various societies.—The Society has lately witnessed frequent exhibitions of lantern slides, including pictures from New Mexico of the Apache Indians, and of Arizona; besides views from India, Egypt, and, indeed, from nearly every part of the world.

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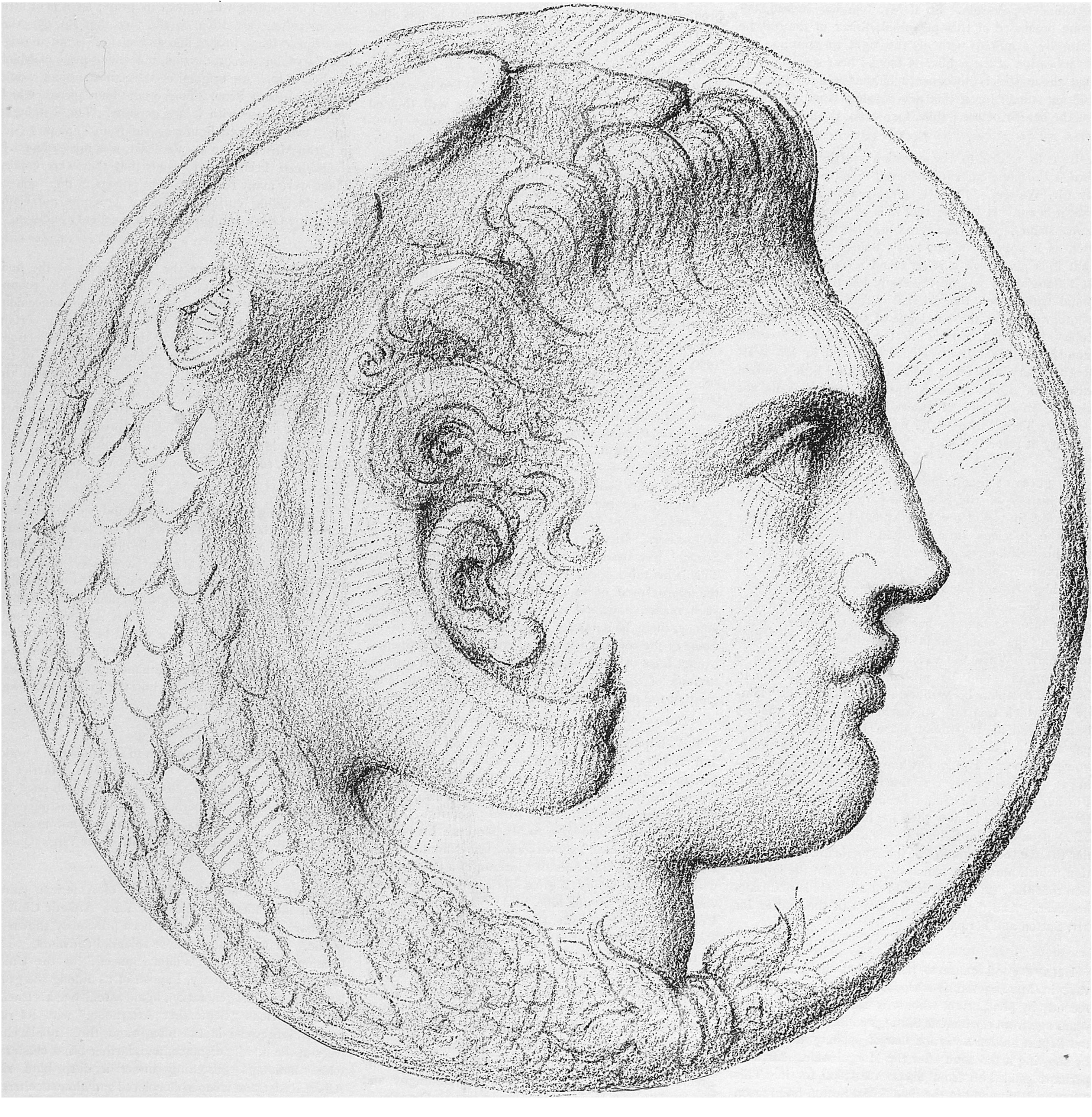

PORTRAIT OF ALEXANDER THE GREAT. ENLARGED FROM AN ANCIENT COIN.

DESIGN FOR MODELLING IN CLAY, OR FOR HAMMERED BRASS WORK.

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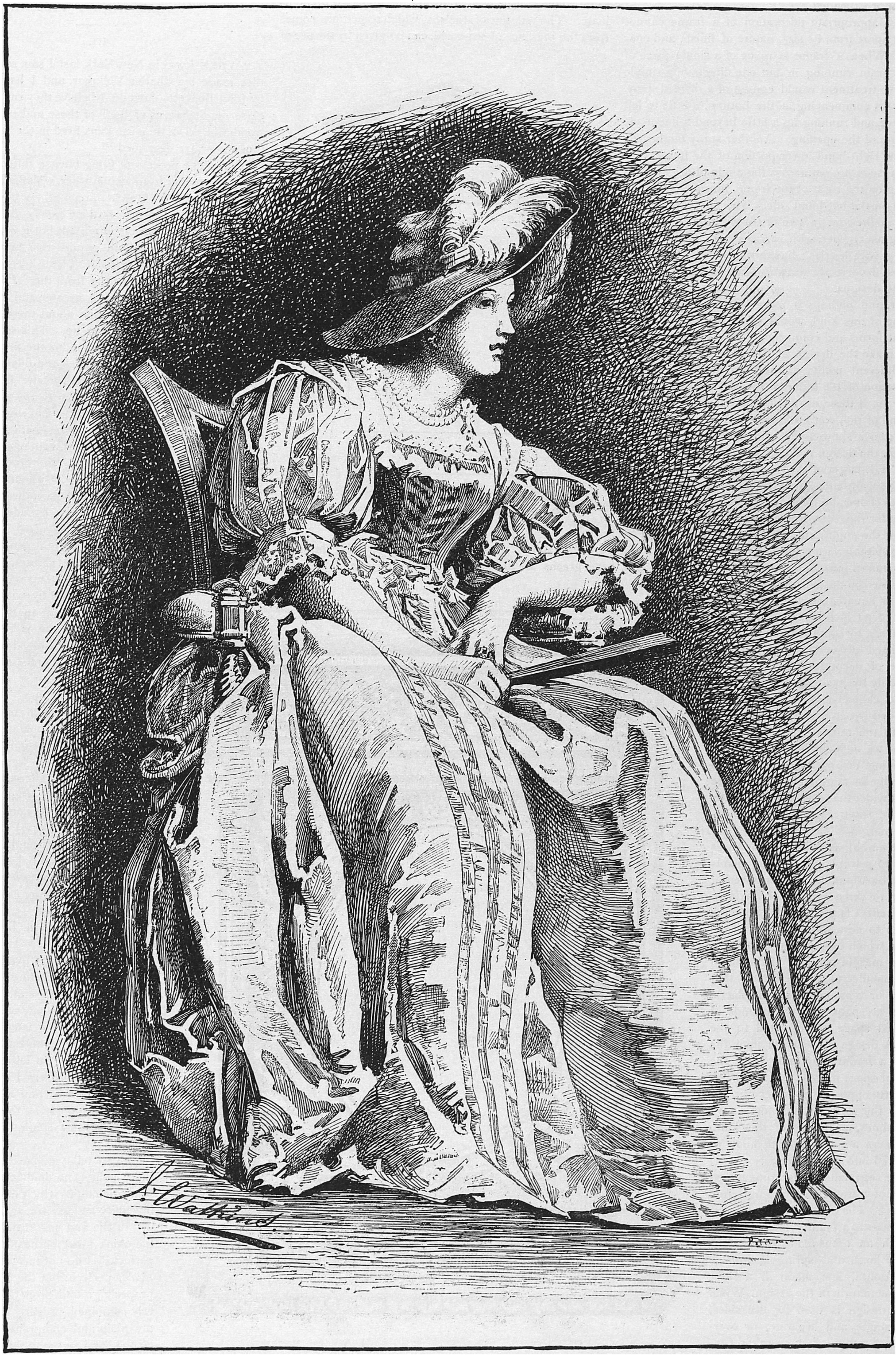

YOUNG WOMAN OF THE TIME OF LOUIS TREIZE. BY JOHN WATKINS.